

## BACK TO GROUND

For treble recorder, cello and harpsichord

Commissioned by Spitalfields Festival with funds provided by The Early Music Shop (Bradford), Forsyth Brothers Ltd. and The Recorder Magazine.

This work was written for John Turner, and first performed at a concert to celebrate the life of David Munrow at the Spitalfields Festival, June 6, 1996. The performers were John Turner (recorder), Jonathan Price (cello) and Keith Elcombe (harpsichord).

Harpsichord registrations are left to the discretion of the performer, but should take account of indicated dynamics and overall balance.

Duration : c. 14 minutes

Preview File Only

# BACK TO GROUND

Martin Butler (1996)

Pesante,  $\text{♩} = 54$

Treble Recorder

Violoncello

Harpichord

6.

Rec.

Vc.

Hpsch.

*sempre con sord.* *pizz.*  
*f marc. sonore*

12.

Rec.

Vc.

Hpsch.

2.

18.

Rec. *p*

Vc. *arco* *pp*

Hpsch. *pp*

\* omit F# if unobtainable

24.

Rec. *p*

Vc. *p senza vib.*

Hpsch.

30.

Rec.

Vc.

Hpsch.

35.

Rec.

Vc.

Hpsch.

*f* *sim.*

40.

Rec.

Vc.

Hpsch.

*mp non legato.*

*mp marc.*

45.

Rec.

Vc.

Hpsch.

4.

49.

Rec. *p cresc. non legato*

Vc. *cresc.*

Hpsch.

This system contains measures 49 through 52. The Recorder part begins with a *p* dynamic and a *cresc.* marking, with the instruction *non legato*. The Violin part also features a *cresc.* marking. The Harpsichord part provides a rhythmic accompaniment with chords and moving lines.

53.

Rec. *f* *p un poco scherz.*

Vc.

Hpsch. *p un poco scherz.*

This system contains measures 53 through 56. The Recorder part starts with a *f* dynamic and a *p un poco scherz.* marking. The Harpsichord part also has a *p un poco scherz.* marking. The Violin part is mostly silent in this system.

57.

Rec.

Vc.

Hpsch.

This system contains measures 57 through 60. The Recorder part continues with its melodic line. The Violin part remains silent. The Harpsichord part continues with its accompaniment.

61. Rec. *mp dolce*  
Vc. *un poco sul pont.*  
Hpsch. *legato*

65. Rec.  
Vc.  
Hpsch.

69. Rec. *delicato* *f*  
Vc. *(ord.)* *f*  
Hpsch. *f*

6.

73.

Rec.

Vc.

Hpsch.

Musical score for measures 73-76. Recorder (Rec.), Violin (Vc.), and Harpsichord (Hpsch.) parts. Includes fingerings and articulation marks.

77.

Rec.

Vc.

Hpsch.

PREVIEW FILE ONLY

Musical score for measures 77-80. Recorder (Rec.), Violin (Vc.), and Harpsichord (Hpsch.) parts. Includes dynamics (*ff*, *mp*) and articulation marks.

81.

Rec.

Vc.

Hpsch.

*mp* semplice

*mp* un poco flautando

Musical score for measures 81-84. Recorder (Rec.), Violin (Vc.), and Harpsichord (Hpsch.) parts. Includes dynamics (*mp*) and performance instructions (*semplice*, *un poco flautando*).

85.

Rec. *p*

Vc. *p*

Hpsch.

89.

Rec.

Vc.

Hpsch.

95.

Rec. *p* poco a poco cresc.

Vc. *p* poco a poco cresc.

Hpsch. marc. *p*



8.

Un poco più mosso (♩ = c. 120)

102.

Rec. *mf*

Vc. *mf marc.*

Hpsch. *marc.*

109.

Rec. *f dolce*

Vc. *f*

Hpsch. *pp*

Ancora più vivace, ♩ = c. 144

116.

Rec. *(P)*

Vc. *P*

Hpsch. *P*

123.

Rec. *f*

Vc. *p*

Hpsch. *mf* sempre arp.

129.

Rec. *f*

Vc. *mf ben marc.*

Hpsch.

136.

Rec. *f*

Vc. *f*

Hpsch. *f*

143.

2 4 2 4 5  
4 4 4 4 4

pp stacc. 3  
4

P sub., legato

149.

Rec.

Vc.

Hpsch.

stacc.

155.

Rec.

Vc.

Hpsch.

ff

ff esp.

ff (non arp)

(d.:d.)

163.

Rec.

Vc.

Hpsch.

4/4

Un poco rit. . . . . Meno mosso

166.

Rec.

Vc.

Hpsch.

dim. (mf) poco a poco dim. (mf) legato

(d.:d) Più rit. . . . . d = c. 60

169.

Rec.

Vc.

Hpsch.

mf marc.

12.

Andante, calmo  $\text{♩} = 81$

174.

Rec. *p*

Vc. *p* *un poco sul pont.* *ppp*

Hpsch. *P semplice, legato*

180.

Rec. *pp semplice*

Vc. *v.*

Hpsch.

186.

*cresc.*  $\frac{4}{2}$

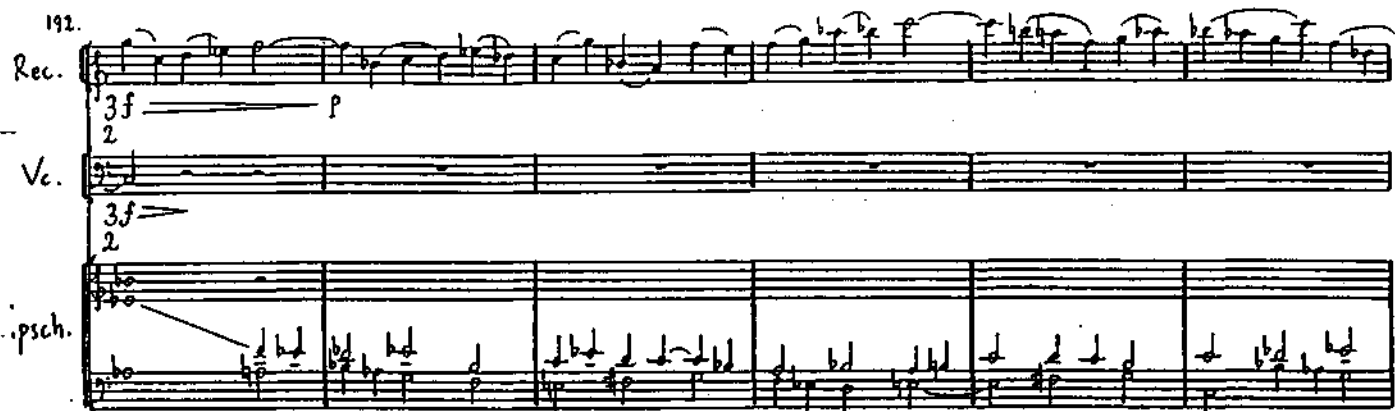
*cresc.*  $\frac{4}{2}$

192.

Rec. *3f* *p*

Vc. *3f*

Hpsch.



198.

Rec.

Vc. *pizz.* *P legg.*

Hpsch.



203.

Rec. *3 P non legato, delicato*

Vc. *3*

Hpsch.



14.

209.

Rec. *mf*

Vc. *f*

Hpsch.

215.

Rec.

Vc. *mf*

Hpsch. *non legato*

221.

Rec. *cresc.* *fp*

Vc. *f* *fp* *arco tr.*

Hpsch.

211. *ff*  
Rec. *f* *fp* *f* *f sempre*  
Vc. *f* *fp* *f* *f sempre*  
tpsch. *f* *tr.* *tr.* *tr.* *tr.* *tr.*

*Un poco allargando*

236. *tr.b* *tr.* *tr.b* *tr.* *tr.b* *tr.* *tr.b* *tr.* *tr.b* *tr.*  
Rec. *f* *p* *f*  
Vc. *tr.b* *tr.b* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *f*  
Hpsch. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

243. *tr.b* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*  
Rec. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*  
Vc. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*  
Hpsch. *f* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*



16.

A tempo,  $\text{♩} = 81$

249.

Rec. *f* *tr.*

Vc. *f dim.* *tr.* *tr.* *3* *2* *tr.*

Hpsch. *tr.* *legato*

255.

Rec. *tr.* *P dolce*

Vc. *tr.*

Hpsch. *tr.* *P (legato)*

261.

Rec. *cresc.* *f*

Vc. *tr.* *tr.(b)* *tr.(b)* *tr.* *f*

Hpsch. *b* *tr.* *b* *b* *b*

265.  
Rec. *f sempre*  
Vc. *mf cresc.* *f sempre*  
Hpsch. *f* tr.

269.  
Rec. *f sempre*  
Vc. *f sempre*  
Hpsch. *ff arr.* tr.

273.  
Rec. *ff sempre*  
Vc. *ff sempre*  
Hpsch.

277.

Rec.

Vc.

Hpsch.

← d. = d → (Tempo 1°, d = 54)

281.

Rec.

Vc.

Hpsch.

*cant., dim. poco a poco*

*2 cant., dim. poco a poco*

Rit. ----- A tempo

285.

Rec.

Vc.

Hpsch.

*mf* *3* *2* *ff* *ff*

*mf* *3* *2* *ff* *ff non vib.*

*P legato*

290.

Rec. *p*

Vc.

Hpsch.

296.

Rec.

Vc. *p semplice* *un poco sul pont.*

Hpsch.

302.

Rec.

Vc. *rit.* *[tr]* *sempre sim.*

Hpsch. *(p)*

20.

308.

Rec. \_\_\_\_\_

Vc. \_\_\_\_\_

Hpsch. \_\_\_\_\_

314.

Rec. \_\_\_\_\_

Vc. \_\_\_\_\_

Hpsch. \_\_\_\_\_

Poco a poco rall., più e più pesante - - - - -

320.


Rec. \_\_\_\_\_

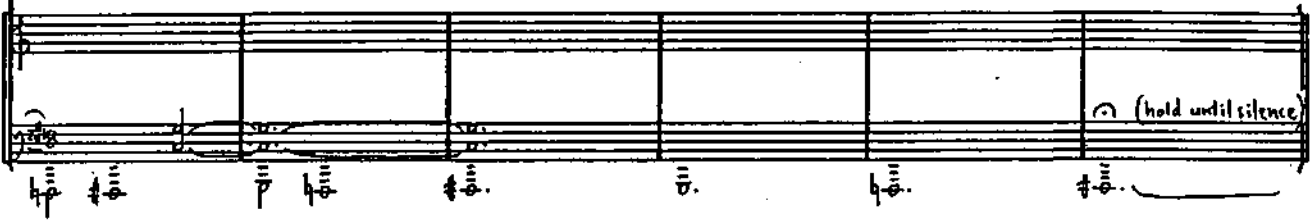
Vc. \_\_\_\_\_

Hpsch. \_\_\_\_\_

326. (Rall.) - - - - -  $\text{♩} = \text{c. } 40$

Rec. 

Vc. 

tpsch. 

March 1996 / HOVE  
Marian Butler

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